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as Bellini always spoke with unaffected seriousness, the gravity of his face strangely contrasted with the grotesqueness of his words. Bellini's face, like the rest of his person, had that fresh exterior, that *fleur de carnation*, that rosy color which gave a disagreeable impression to me, who prefer a marble paleness. It was only later, after more frequent intercourse, that I felt for him a real friendship. That came when I found that his character was truly good and noble. His soul certainly remained spotless amidst the demoralizing influences of life. He was not devoid of that naive and childlike *bonhomme* that one often finds in men of genius, although it was not perceivable at first."

Before tracing the life of Bellini, speaking of his genius and estimating his worth, I wished to describe his person, and inspire from the first my reader with a sympathetic feeling for this tender face, dreamy and melancholy, in which I was pleased to discover a souvenir of Raphael, of Mozart, and of Andre Chénier. I have thought that this result could not be better attained than in reproducing here the portrait, a little fantastic, assuredly, which Henri Heine, that German humorist, who understands so well all the suppleness of the French language, has traced of Bellini, in his "Reisebilder." An Italian described in French by a German, that certainly does not lack originality, but that was not what impressed me. Heine had known, had seen Bellini in Paris, and his souvenirs were fresh, when he put on paper the several lines which concern this charming and adorable musician. Apart from the eccentricities familiar to this German, of exceptional nature, we could pronounce the portrait to be natural and resembling, as the principal lines represent well what, on our part, we knew of Bellini. Having joined to that the particular savor of all that comes from the pen of Heine, the choice of the preceding fragment will be easily understood.

This much said, let us enter into detail.

[To be continued.]

## LIVES OF THE EARLY PAINTERS.

BY MRS. JAMESON.

### GIOTTO.

Born 1276, Died 1336.

(Concluded.)

The second representation is the Last Judgment. Above, in the centre, Christ and the Virgin are throned in separate glories. He turns to the left, towards the condemned, while he uncovers the wound in his side, and raises his right arm with a menacing gesture, his countenance full of majestic wrath. The Virgin, on the right of her Son, is the picture of heavenly mercy; and, as if terrified at the works of eternal condemnation, she turns away. On either side are ranged the prophets of the Old Testament, the Apostles and other saints—severe, solemn, dignified figures. Angels, holding the instruments of the Passion, hover over Christ and the Virgin; under them is a group of archangels. The archangel Michael stands in the midst, holding a scroll in each hand; immediately before him another archangel, supposed to represent Raphael, the guardian angel of humanity, cowers down, shuddering, while two others sound the awful trumpets of doom. Lower down is the earth, where men are seen rising from their graves; armed angels direct them to the right and left. Here is

seen King Solomon, who, whilst he rises, seems doubtful to which side he should turn; here a hypocritical monk; whom an angel draws back by the hair from the host of the blessed; and there a youth in a gay and rich costume, whom another angel leads away to Paradise. There is wonderful and even terrible power of expression in some of the heads; and it is said that among them are many portraits of contemporaries, but unfortunately no circumstantial traditions as to particular figures have reached us. The attitudes of Christ and the Virgin were afterwards borrowed by Michael Angelo, in his celebrated Last Judgment; but, notwithstanding the perfection of his forms, he stands far below the dignified grandeur of the old master. Later painters have also borrowed from his arrangement of the patriarchs and apostles—particularly Fra Bartolomeo and Raphael.

The third representation, directly succeeding the foregoing, is Hell. It is said to have been executed from a design of Andrea, by his brother Bernardo. It is altogether inferior to the preceding representations in execution, and even in the composition. Here, the imagination of the painter, unrestrained by any just rules of taste, degenerates into the monstrous and disgusting, and even the grotesque and ludicrous. Hell is here represented as a great rocky caldron, divided into four compartments rising one above the other. In the midst sits Satan, a fearful armed giant—himself a fiery furnace, out of whose body flames arise in different places, in which sinners are consumed or crushed. In other parts, the condemned are seen spitted like fowls, and roasted and basted by demons, with other such atrocious fancies, too horrible and sickening for description. The lower part of the picture was badly painted over and altered according to the taste of the day, in the sixteenth century; certainly not for the better.

ANDREA ORCAGNA is supposed to have painted these frescoes about 1335, and he died about 1370.

Simone Martini, usually called SIMONE MEMMI, was a painter of Sienna, of whom very few works remain; but the friendship of Petrarch has rendered his name illustrious. Simone Memmi was employed at Avignon, when it was the seat of the popes (about 1340,) and there he painted the portrait of Laura, and presented it to Petrarch, who rewarded him with two Sonnets—and immortality. Simone also painted a famous picture on the wall of the Spanish chapel in the church of Santa Maria Novella, which may still be seen there. It represents the church militant and triumphant—with a great number of figures, among which are the portraits of Cimabue, Petrarch and Laura. He also painted in the Campo Santo, and his pictures there are among the finest in expression and in grouping. He died about 1345. There is a picture in the Louvre, at Paris, No. 1115, attributed to him. It represents the Virgin crowned in Heaven amid a chorus of angels, a subject frequently treated by Giotto and his scholars.

Pietro Lorenzetti painted in the Campo Santo, the Hermits in the Wilderness. They are represented as dwelling in caves and chapels, upon rocks and mountains; some studying, others meditating, others tempted by demons in various horrible or alluring forms, for such were the diseased fancies which haunted a solitary and unnatural existence. As the laws of perspective were then unknown, the various groups of hermits and their dwellings are represented one above another, and

all of the same size, much like the figures on a china plate.

Antonio Veneziano also painted in the Campo Santo, about 1387, and showed himself superior to all who had preceded him in feeling and grace, though inferior to Andrea Orcagna in sublimity. A certain Spinello of Arezzo was next employed, about 1380. He painted the story of St. Ephesus. Spinello seems to have been a man of genius, but of most unregulated mind. Vasari tells a story of him which shows at once the vehemence of his fancy and his morbid brain. He painted a picture of the Fallen Angels, in which he had labored to render the figure of Satan as terrible, as deformed, as revolting, as possible. The image, as he worked upon it, became fixed in his fancy, and haunted him in sleep. He dreamed that the Prince of Hell appeared before him under the horrible form in which he had arrayed him, and demanded why he should be thus treated, and by what authority the painter had represented him so abominably hideous. Spinello awoke in terror. Soon afterwards he became distracted, and so died, about the year 1400.

But the great painter of this time, the third alluded to above, was TADDEO GADDI, the favorite pupil of Giotto, and his godson. His pictures are considered the most important works of the fourteenth century. They resemble the manner of Giotto in the feeling for truth, nature, and simplicity; but we find in them improved execution, with even more beauty and largeness and grandeur of style. His pictures are numerous; several are in the Academy at Florence, and the Museum at Berlin; none, that we know of, in England. In Ottley's engravings of the early Italian schools are three grand seated figures of the Fathers of the Church, from Taddeo's most famous picture, the fresco in the Spanish chapel at Florence, usually entitled the Arts and Sciences. Between Taddeo Gaddi and Simone Memmi there existed an ardent friendship and a mutual admiration, which did honor to both. All that Taddeo painted in the Campo Santo is destroyed. At Paris, in the Louvre, are four small pictures attributed to him; and at Berlin four others larger, more important, and more authentic. Another of Giotto's most famous followers was Tommaso di Stefano, called Giotto, or "the little Giotto," from the success with which he emulated his master.

Towards the close of this century, the decoration of the Campo Santo was interrupted by the political misfortunes and internal dissensions which distracted the city of Pisa, and were not resumed for nearly a hundred years. The paintings in the church of Assisi were carried on by Giotto and by Giovanni di Melano, but were also interrupted towards the close of this century.

We have mentioned here but a few of the most prominent names among the multitude of painters who flourished from 1300 to 1400. Before we enter on a new century, we will take a general view of the progress of the art itself, and the purposes to which it was applied.

The progress made in painting was chiefly by carrying out the principles of Giotto in expression and in imitation. Taddeo Gaddi and Simone excelled in the first; the imitation of form and of natural objects was so improved by Stefano Fiorentino, that he was styled by his contemporaries, *Il Scimia della Natura*, "the ape of Nature." Giotto, the son of this Stefano, and others, improved in color, in softness of execution, and in the means and mechanism of the art; but oil painting was not yet invented, and linear per

spective was unknown. Engraving on copper, cutting in wood, and printing, were the inventions of the next century. Portraits were seldom painted, and then only of very distinguished persons, introduced into large compositions. The imitation of natural scenery, that is, *landscape printing*, as a branch of art, now such a familiar source of pleasure, was as yet unthought of. When landscape was introduced into pictures as a background, or accessory, it was merely to indicate the scene of the story. A rock represented a desert; some formal trees, very like brooms set on end, indicated a wood; a bluish space, sometimes with fishes in it, signified a river or a sea. Yet in the midst of this ignorance, this imperfect execution, and limited range of power, how exquisitely beautiful are some of the remains of this early time! affording in their simple, genuine grace, and lott, earnest, and devout feeling, examples of excellence which our modern painters are beginning to feel and to understand, and which the great Raphael himself did not disdain to study, and even to copy.

As yet the purposes to which painting was applied were almost wholly of a religious character. No sooner was a church erected, than the walls were covered with representations of sacred subjects, either from scriptural history or the legends of saints. Devout individuals or families built and consecrated chapels; and then, at great cost, employed painters either to decorate the walls or to paint pictures for the altars; the Madonna and Child, or the Crucifixion, were the favorite subjects—the donor of the picture or founder of the chapel being often represented on his knees in a corner of the picture, and sometimes (as more expressive of humility) of most diminutive size, out of all proportion to the other figures. The doors of the sacristies, and of the presses in which the priests' vestments were kept, were often covered with small pictures of scriptural subjects; as were also the chests in which were deposited the utensils for the Holy Sacrament. Almost all the small movable pictures of the fourteenth and fifteenth centuries which have come down to us are either the altar-pieces of chapels and oratories, or have been cut from the panels of doors, from the covers of chests, or other pieces of ecclesiastical furniture.

#### CORRESPONDENCE.

SANTIAGO, Chile, August 13, 1866.

##### GRAND CONCERT BY GOTTSCHALK.

Last night Gottschalk, the great American pianist, gave his grand concert of three hundred and fifty musicians, reference to which has been made in several of my previous letters. He had already given fourteen concerts here, the crowd increasing each time, and at each of which he received beautiful wreaths. Some of these testimonials were very rare and costly, especially those given by the artists, the municipal authorities and the lady managers of the charitable institutions, for the latter of which Gottschalk gave several benefits. The announcement of a festival of three hundred and fifty musicians made by Gottschalk, six weeks ago, found many skeptics, as such a large number of performers seemed impossible to be found in Santiago. For a month and a half he worked eighteen hours a day. He taught every band and musician, and had partial rehearsals every day. The time fixed for the festival drew near, and yet the result seemed doubtful. At last a general rehearsal was announced.

The Archbishop, his clergy, the deacons of the cathedral, three hundred and fifty Seminarists, and all the priests were invited. The rehearsal was to begin at half-past seven o'clock, and at five the crowd began to assemble on the place, in front of the theatre, and intercepted all the lateral streets.

##### A CHILEAN CROWD.

As the hour for commencing approached, the spectacle was most interesting. Every one wished to get in, and a genteel scuffle ensued, the excitement becoming so great that threats were made to tear down the doors. Soldiers and police were sent for, and not until nine o'clock were the musicians enabled to get into the building. The success was great, much greater than could have been anticipated; but, complete as it was, it was surpassed by that of the next evening, when the Grand Festival took place. The superb theatre was crowded to excess, every box, nook and corner being filled by eager spectators. The President's box was occupied by his family and the diplomatic corps, and the whole building was beautifully decorated and illuminated.

##### THE PERFORMANCE.

The first part of the performance was composed of a *comediante*, represented by a native dramatic company. The second consisted of three pieces, performed by Gottschalk. These were loudly applauded, and each of them received an *encore*. Then followed an interval of half an hour, during which time, the curtain being down, Gottschalk mustered his little army in the following order:—On a high platform in the rear of the stage were eighty bass-tubos, trombones and saxhorns (the heavy artillery); and, in the centre, on another platform were eighty cornets, horns, bugles, &c. On the wings were thirty-four violins, twelve double basses, eight violoncellos, four flutes, four oboes, ten clarionets, &c. In the front and centre were forty drums. As the curtain rose, the anxiety and impatience of the audience was marked on every face. Not a sound was to be heard in the immense audience, and not an eye wandered from the gorgeous spectacle presented by the uniforms and instruments on the stage. The first part of the festival consisted of a "Coronation March." This was followed by the "Symphony of the Tropics," and the "Hunt of King Henry," the affair terminating with a "Grand Solemn March," dedicated to Chile. Of the symphony "Night in the Tropics," I should like to speak at length. It was beautiful in every sense, and would exhaust the vocabulary of technicalities in describing its distinctive merits. It was written in the modern romantic style, not quite Richard Wagnerish, as the ideas of Gottschalk are fresher and more clear than those of the eccentric musician of the future," but equal to the works of that great "Novator" as far as the instrumentation and novel effects are concerned. The latter part of the symphony was especially deserving of mention. Its object is to depict the dawn of day, when the violins accompany with a soft mysterious *tremolo* the principal melody heard through the chord formed by horns and bass clarionets, producing a most poetical and impressive effect. The solemn march, dedicated to Chile, is marvelously effective, and produced such an enthusiasm that I shall not attempt to give an idea of its peculiarities. One of the papers editorially says:—"The theme of that march will henceforth be adopted by the republic of Chile, as its national anthem, and in a century the sons and grandsons

of those who have known, admired and loved the eminent American artist, will, through that imperishable token, given by him to Chile, learn also to love and admire the name of Gottschalk, the patriot, the philanthropist, and the inspired composer."

##### OVATION TO GOTTSCHALK.

But the great ovation took place when Gottschalk left the theatre. All the bands, including over two hundred musicians, formed in line, and as soon as Gottschalk appeared at the door of the theatre, struck up the national hymn of Chile, accompanied by forty drums and fifty bugles. "Vi-va Gottschalk," was heard on all sides, and deafening cheers rose from the throng which filled the square and enveloped the theatre. A procession was soon formed, headed by the bands, and also preceded by the late Secretary of State, Colonel Rengifo, with Gottschalk on his right, and Senor McKenna, Director of Schools, on his left. Several thousand citizens joined the procession, and parading through the principal streets escorted Gottschalk to his house, where the enthusiasm became indescribable. Gottschalk was lifted over the heads of the crowd, embraced, pulled into his room and then out again, and finally, to quiet the calls for a speech, was borne in the arms of several gentlemen to a window, where he was greeted by the crowd with deafening cheers.

##### THE COUNCIL GIVE HIM A GOLD MEDAL.

The next day the Intendents of the government of Santiago officially notified Gottschalk that by a decree of the council he would be presented with a gold medal as a testimonial of their admiration for his genius and philanthropy. This morning a paper announces that a subscription has been started by the young men of the city for the purpose of decorating Gottschalk with a diamond Chilean star. A universal demand has been made for a repetition of the festival, and it is understood that Gottschalk will give another entertainment of the kind in a short time.

##### THE REPORTS ABOUT GOTTSCHALK IN SAN FRANCISCO.

I cannot neglect at this time to add my denial to certain slanderous charges made against the pianist in California some time since. I have not met with a Californian on the west coast since I first arrived here, last winter, who has not pronounced the accusation which was paraded in some of the California papers false in every respect. The ovations paid to him in San Francisco, Lima and in Chile, were of the most flattering description. In each of these places he was treated with the highest consideration by the most select families, none of whom have given credence to the calumnious reports circulated by his personal enemies. None who have ever known him can be convinced of his committing such offences as those charged against him.

##### GRAND BALL AT THE AMERICAN LEGATION.

Last Thursday night, General Kilpatrick, our Minister to Chile, gave a grand ball, which was attended by the families of the Cabinet, the diplomatic corps, and the *elite* of Santiago. The residence of the minister is in a central part of the city, and quite near the President's house. As South American houses are of very different construction from those in the United States, a brief description of the establishment here may not prove uninteresting. The house is one hundred and fifty feet deep, with nine rooms in line, and so connected to form one grand saloon if necessary.